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WHAT TO SEE IN THE GALLERIES

ART has become so progressive that the old master no longer suffices. It must be the ancient painting in a frame which also is an old master. Not only the work of the limner must have the mellowness of age, but the encadrement must be an antique work of art.

This tendency—one might say demand—is well exemplified in the illustration on this page. It shows a painting by Sir Thomas Lawrence (from the Scott & Fowles galleries) in a frame that harmonizes in every way with the beautiful canvas and sets it off to the very best advantage. The frame comes from the Lebrun establishment at No. 48, West 46th, and of

which M. J. Jory is the American representative. This house always has been most successful in supplying genuine antique frames which it has been

collecting for many years—frames of the different periods of art—so that it can furnish for a picture a frame that completely suits it, besides identifying it even more closely with the art period to which it belongs.

The Lebrun establishment, it will

be recalled, does the framing for the Louvre, Versailles, the Boston Museum, and many other public galleries, besides numerous important private collections. Its collection of original antique frames includes Italian, Spanish, and French work of the XVI, XVII and XVIII centuries. From its own antique frames as models it also is able to furnish copies in



“Mrs. Dingwell.” By Lawrence. (In a Lebrun Frame.)

carved wood and composition. In fact the psychology of the frame may be said to have been studied and mastered by Lebrun.

MR. Arthur S. Vernay, whose galleries of antiques are at Nos. 10 and 12 East 45th Street, has many beautiful objects of art on view there, including several cabinets of very rare early English porcelains. In fact these porcelains are a lure to the student of ceramics, and a joy to the collector.

Naturally, too, there is much fine

period furniture to be seen in the Vernay galleries. But an object that would, perhaps, be selected as one of the most interesting exhibits in a collection of very wide range, is an alarm clock of the seventeenth century, made by Edwardus East, horologer to Charles I.

East was successor to another great clockmaker, David Ramsay, and car-

ried on the latter's high traditions in the art; his own, as well as Ramsay's work being known to all collectors. His association with the unfortunate monarch, who is regarded as one of the most picturesque figures in English history, gives especial value to his products. The elaborateness and beauty of this clock create a strong probability that the king's horologer made it for the king himself. The clock has a silver dial, chased with flowers in a case

near the Tennis Court, and he attended the king when tennis was being played in the Mall. His Majesty often provided one of East's smaller watches, or clocks, as a prize. This is one of only two similar pieces known at the present time, and is supposed to have belonged to King Charles and to have been given by him shortly before his execution to one of his friends.

It was formerly in the collection of Captain J. H. Reynolds, then in the



Alarm Clock Made for Charles I by Edwardus East

engraved with views of Old London in panels of ground work of foliage.

Edwardus East resided in Pall Mall,

Webster collection, and afterwards in the Fitz-Henry collection out of which it was purchased by Mr. Vernay.

NYMPHE désarmant l'Amour," by Corot, is from one of the fine carbon reproductions made by Messrs. Braun et Cie., No. 13 West 46th Street. The beautiful picture illustrates the spirit of spring and supplements the Easter and Garden articles in this issue of THE LOTUS. It was M. Philip Ortiz, the representative of Messrs. Braun et Cie., in America, who selected from the reproductions by his firm, the pic-

tures that so charmingly illustrate "The Spirit of Easter," both on its religious and secular side.

In this Corot it is especially to be observed that the figures are somewhat more conspicuous than in most of his landscapes with figures. For in these the latter, though interesting notes of movement, usually are quite subordinate, barely more than sketched in. Corot, however, knew the human

form, and his earlier work not infrequently included figure subjects. Consequently there need be no surprise

at the conspicuousness and exquisite modelling of the principal figure in this painting.



Nymphe Désarmant L'Amour. By Corot

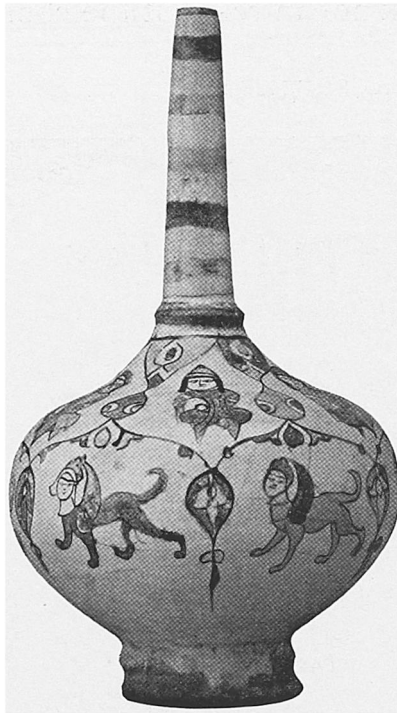
NOTHING could demonstrate more forcibly how much Europe owes to the East, and especially to Persia, for the impulse given to art, while Europe itself still was in darkness, artistically speaking, than the exhibition

being held by Mr. Kevorkian in one of the large galleries of Charles, of London, at No. 718 Fifth Avenue, in this city.

Mr. Kevorkian is himself an explorer in Muhammedan Persia and has been

on the spot, at the site of ancient Rhages, for example, when excavations with their resulting discoveries have been made. Thus many of the objects he shows were found in situ and brought back by him.

In this exhibition there are admirable examples of the art of the Persian potter—vases, bowls, pitchers, trays and other

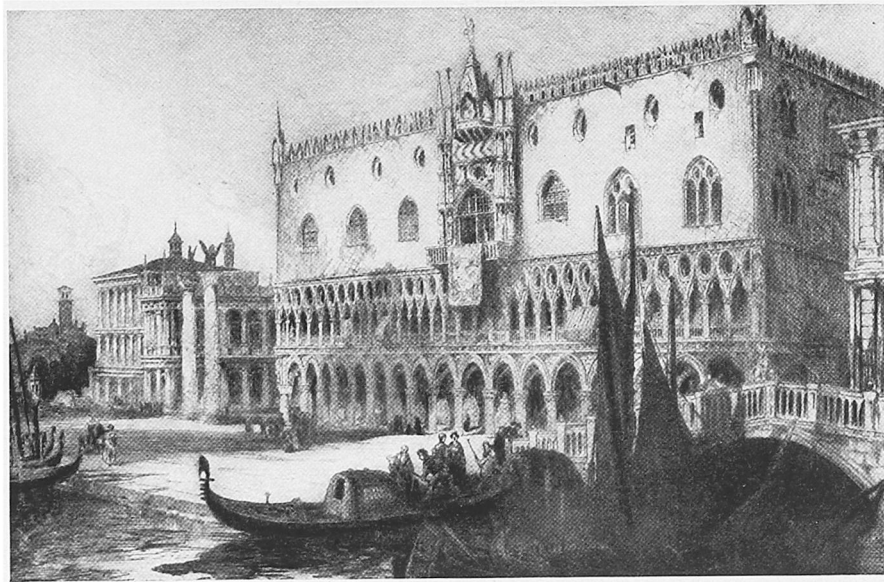


White Sprinkler, enameled, Rhages. XII century. In the Kevorkian Exhibition

similar objects. There also are remarkable monuments of art in the shape of altar backs and sculptured doors. Appreciation in this country steadily is growing for the work of the Persian miniature painters, calligraphers, book-binders and decorators. Many specimens of these products will be found in this exhibition.

THE etching on this page of the scene in Venice with the Doge's Palace, is by Andrew F. Affleck. It has been chosen for illustration from an exhibition of etchings by several celebrated etchers in the galleries of Rudolf Seckel, No. 31 East 12th Street. This show of prints could be described at considerable length, since the etchings have

the great charm of the galleries themselves. They are located in part of one of New York's old private residences; and it is so long ago that Twelfth Street was a residence street, that the site, for New York at least, may almost be called classic ground. Nothing more intimate can be imagined than these galleries. To visit them and look at



Doge's Palace, Venice. Etching by Andrew F. Affleck, In the Rudolf Seckel Galleries

been selected by Mr. Seckel with great care and admirably hung by him. But THE LOTUS prefers to call attention to

the prints on the walls, is quite like viewing a private collection in the residence of the collector.